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(Concluded from page 115)

Professor Brackett then talks interestingly of his study of Homer. For a long time that study meant but little to him. But, fortunately, his teacher encouraged him to commit Homer to memory. He continues (21):

Beauties that I did not know then, that even my teacher did not suspect, have been unfolding ever since. Every journey in the Mediterranean, every book on poetry, has added to the brightness of Homer's page; how much Lessing and Ruskin, Crete, and Mycenae, and Thessaly have heightened the luster of the lines! Yes, a great classic in a beautiful language is an open door that no man can shut; and blessed are they that go in and out thereat.

Though Professor Brackett believes that we should have had Shakespeare if there had been no Sophocles, no Plautus, he none the less holds that the great masterpieces of Greece are indispensable for literary study (23).

As the chemist has his reagents, and the physicist his standard measures, so the student of literature needs "Homer and the rest". A person can get joy out of the study of literature knowing only English; but to study English only or English and modern languages is not the way to the best appreciation. One of the regrettable things is the small help young people get toward the study of Greek, especially if they like English. One of the best men I ever had in this department was turned aside by a well-meaning teacher in his high school and set to "specializing" in English. He wanted to be a university professor in English. After he had been with me a year or two we decided that he could not realize his ambition on account of this early choice. I think that most professors of literature agree that a first-hand acquaintance with Greek should be pre-requisite for an important position in literature.

Many are eager to enter into the rich heritage of Greek literature, Greek history, Greek art; there is but one open door—the Greek language.

In a paper on Classics in Engineering Education (24-25) Professor Milo S. Ketchum, Dean of the College of Engineering, and Professor of Civil Engineering, concludes as follows:

At the last meeting of the Society for the Promotion of Engineering Education, held at Princeton, N. J., in June, 1914, the council, consisting of about thirty of the most prominent engineering educators, voted unanimously in favor of the classical or English high-school course as a preparation for an engineering course. It was the opinion of those present that the full four years of a high-school course should be given to a study of the classics, literature, history, elementary science and mathematics.

After an experience with engineering students extending over nearly twenty years, and a careful study of the records made by engineering students and engineering graduates, the writer is decidedly in favor of the classical high-school course as a preparation for an engineering course. Manual training, drawing and similar courses not only do not have the educational value of the classics, but take up the time of the student that should be devoted to obtaining a vocabulary and to training the reasoning power.

Professor Francis Ramaley, Professor of Biology, discussing The Practical Value of the Classics Especially for Students of Biology (31-33), begins by declaring that a subject pursued for four years has greater educational value than four subjects each pursued one year. In the High School, Latin alone offers a continuously graded course covering the entire field of study. In this course, if well taught, the pupil is trained in habits of work. Satisfactory progress in Latin demands sustained efforts for four years. A like time given to some other subject, says Professor Ramaley, would not be of equal worth. Other subjects, except higher mathematics, are too easy. French, English and German, again, are better understood and more certainly mastered after previous work in Latin.

And, besides, Latin is more likely to be well taught than other subjects. It has so long had a place in education that the most satisfactory methods of presentation are well understood. Again, more often than otherwise, the best teachers in the High School are those engaged to teach the classical languages.

Professor Ramaley then, discussing the meaning of the term 'practical', holds that to the boy or girl of moderate brain power the study of the Classics is the most practical of all the work in the High School.

The brilliant student may, perhaps, do without the discipline that the classics bring. It is conceivable that such a student may pick up for himself the knowledge of words more readily gained in translating Latin and Greek, but the ordinary, average, high-school pupil needs the very training and information that come in classical study.

The training given by Latin and Greek is of special value to any one engaging in biological studies. The niceties of grammar are of a piece with the technicalities of science. Four years of accurate translation form a most valuable preparation for the making of the scientific descriptions. The right word, not one that is about right, is what is needed by the worker in biological subjects. The leaders of the biological world are, almost without exception, men who have studied Latin and Greek, and are interested in these

subjects'. One could hardly be a leader without a certain degree of classical education.

From the "practical" standpoint, both Latin and Greek are of the utmost importance to the young man or woman intending to enter any field of biology. Latin, at any rate, is a prime necessity. The scientific names of all plants and animals are in Latin. Practically every technical term in botany, zoology, and the medical sciences is either Latin or Greek. To the student of the classics most of the meanings of these terms are at once apparent.

I believe that four years of high-school Latin is best for the ordinary high-school boy and girl because of the mental training involved and because of the "practical" value of Latin in every-day life. To the young person entering biological work the classics are a prime necessity. Such a one must have at least some knowledge of the classical languages or be always at a disadvantage as compared with those who have the training that he lacks.

In the concluding paper, *The Office of the Classics in Education* (34-37), Professor Ross C. Whitman, Professor of Surgical Pathology and Serology, holds that education has two functions: to increase the earning capacity of the individual, and to give him those indefinable graces of character, carriage, and taste which go to make a gentleman. It is in the second field rather than in the first, he continues, that the Classics have value. We all claim that we desire money not for its own sake, but for the things which through it we can procure. Since it is the use or the misuse of our leisure hours that fixes for us the net profit of our existence, we must set about to add to the joys of our leisure. It is here that the function of the Classics is found. This function is the most important of all functions in education. In America far too little attention is being given to this function.

Discontented as we all may be with our material place, we wallow contentedly enough in whatever bog of taste we happen to rest in. That the average depth of the quagmire of late grows deeper, rather than shallower, with time, the decay of the classical drama and the astonishing number and apparent success of periodicals of the Hearst and Munsey type, bear eloquent testimony. Who can doubt that the evolution of education in this country, which now seems to be crystalizing into the condition euphemistically described as the "vocalization" of our educational system, lies at the root of this decay?

"Taste", continues Professor Whitman, "is the knowledge of and love for things worth while". There is but one test of the things worth while, endurance.

A work which survives the accusing eye of Time is great; all the others are small. What is the work that endures? A Classic. There you have it. There is no escape. Taste is synonymous with knowledge and appreciation of, and love for, the classics, using the term broadly, and not with reference to books alone. Education is, in one aspect at least, and I think the most important aspect, a leading forth from the quagmire of bad taste to the high and airy plateau of good taste. Without taste, then, one is uneducated, no matter how great his attainments in medicine, or law, or chemistry, or any other branch of technical knowledge. Without education you will never breathe the free air of good taste.

<sup>1</sup>Compare here the editorial in *THE CLASSICAL WEEKLY* 5:57-58 on the relation of modern biology to Aristotle. C. K.

The great classics of Greece and Rome form the basis of all education, as I have defined it, not because they are the oldest, nor because necessarily they are the best, but because they are the back-ground for all subsequent human achievement. Those civilizations are the very life blood of our own. Our language, our laws, our manners, our art, our very instincts, derive from them. There is not a single English classic that can be intelligently read save in the light of those earlier literatures. Suppose, for example, that all the wonderful material progress of the last two thousand years could be wiped out. Suppose that we knew nothing of physics or chemistry or medicine that was not known to Caesar. It still would be possible to enjoy a civilization as great, or greater than our own; as great or greater than that of Greece or Rome or Ancient Egypt. In the light of these early examples it would indeed be difficult to show that steam or electricity or gun-powder or even the printing-press is essential to our well-being. But suppose, on the other hand, that classical antiquity were wiped out; that there were no classics; then indeed we would be growing old backward; like a crab, into the darkness of the Middle Ages. I am bold to assert that Aeschylus and Shakespeare and Goethe and Virgil and the Bible mean more to humanity than all the scientists that ever lived.

So we come back to the question of leisure. Education, I take it, should be directed to enabling us to take our place on a higher plane of good taste, and to teaching us to realize how endless are the upward reaches. If we would get the most out of life for ourselves, and best serve our fellows, we will seek to make an ever better use of our leisure hours. Our amusements, too, are a matter of taste. How can I put it more strongly? The man who despises the craps shooter may, in turn, be despised by the man of still better taste. Is this a light matter? It seems to me that the right use of leisure—the best use of leisure is the most vital problem of our lives.

C. K.

### LATIN INSTRUCTION IN CALIFORNIA INTERMEDIATE SCHOOLS

As the readers of *THE CLASSICAL WEEKLY* 7:154-157 will recall, owing to the establishment of Intermediate Schools in several of California's larger cities, Latin instruction is begun in these schools with children two years younger than those in the High School classes. If one terms the first year of the Normal High School the Ninth Grade, the Intermediate School comprises the Seventh, Eighth, and Ninth grades. As a result of this condition in California, there has arisen a new problem in Latin instruction in the cities of Los Angeles, Oakland, Berkeley, etc.—a problem, that is to say, new to teachers of our time and country—, that of the method of teaching Latin to children who begin it, in the main, at twelve years of age.

This article is an attempt to sketch the methods that have come to be employed; the information is derived entirely from the statements of the teachers themselves, and so, whatever value lies in the paper is due to them.

*Text-books.*—The text-books that have thus far been used in the first two years of the Intermediate School are *A Latin Primer* and *A First Latin Reader*, both by Professor Herbert C. Nutting, of the University of California. These books were written primarily for Intermediate School use, and the teachers without

exception speak very enthusiastically of them, declaring, moreover, that "a book which is suitable for High School use is not at all adapted to our work, which must necessarily be slower and more elementary in character". One teacher adds: "We find the ordinary High School beginner's book quite unsuited to Seventh Grade pupils, because of the grammatical and syntactical difficulties".

*Program of Work.*—A year and a half are usually devoted to the Primer, and six months are then spent upon the Reader. In the Ninth Grade Caesar is read, or Caesar and Nepos, and some elementary composition book is also employed. I shall not discuss the last year in this paper, for it "practically parallels the Tenth Year, i. e. the Second Year of the High School". A few teachers seem to find it possible to begin the Reader before the fourth term, but to the large majority this appears impracticable.

In this connection some difficulty has arisen. A teacher writes: "One semester on the Reader is not at all sufficient for covering the ground, but gives some practice in reading simple Latin". It would seem advisable to devote a part of the first semester of the Ninth Grade to completing the reader, and preparing more thoroughly for the reading of Caesar or Nepos. When, however, this thorough preparation has been made, it has been found possible, so one teacher reports, to read in the second half-year of the Ninth Grade three books of Caesar, while at the same time carrying on composition twice a week, and doing considerable reading at sight apart from the work in Caesar.

It happens, furthermore, that some irregular Intermediate School pupils come to the High School after having completed but two years' work in Latin. The conclusion is forced upon one that they should in general not read Caesar in the same class as High School students prepared by one year's study of the ordinary beginner's book.

In the Ninth Grade <of the Intermediate School>, taking up Caesar, there is still a difference <i. e. between these pupils and those in the High School>. The terminology is so different that it is difficult to recognize old friends. But the reading is done easily and rapidly, far more so than by students starting out with introductory Latin books. Our students feel at home, reading a connected piece of Latin; the old students are at sea.

*Outside Preparation.*—The pupils do very little preparation outside of the class during the Seventh Grade, devoting at the utmost not more than about twenty minutes to it; in the next year this outside study is increased to thirty or forty-five minutes, and in the Ninth Grade the preparation may require an hour. In the lower two grades, however, time for this work is usually found in the study-periods. The teachers are a unit in opposing the assignment of any considerable amount of outside study during the lower years. Says one:

I do not believe in much work outside for Seventh Graders, even if it were allowed. Children of that

age are easily discouraged if they make many mistakes. By this method they are given confidence in themselves.

Another states:

I believe the most valuable study for the Seventh Grade is in the class-room. They seem to be able to absorb a great deal during class-work without knowing they are studying at all.

*Character of the Pupils.*—The children are, as has been said, ordinarily twelve years of age when in the Seventh Grade. At that age they memorize very readily, but, unless there is much, very much repetition, what has been so quickly learned is quickly lost. They are free from self-consciousness, and are full of eager interest in their work. On the other hand, the reasoning powers are not so fully developed, and grammatical constructions must be presented very simply and very slowly to be understood. Above all, "they are easily appealed to by anything that seems like play". Again and again do such statements come from the teachers: "You must remember that these are young play-loving children".

*Comparison with High School Instruction.*—Bearing these facts in mind, the teachers insist that, as compared with High School instruction, the work "must necessarily be slower and more elementary in character". One points out:

The amount was much less, and the explanation of English grammar more simple and complete. . . . This slowness makes for thoroughness, and allows frequent reviews in a variety of ways.

In fact

The grammar should be made as simple as possible, taught somewhat inductively and correlated with English translation forms. For example, teach that *cum venissent* means 'when they had come', rather than at first teaching the dependence of tenses or such ideas as relative time.

It must of course be remembered that these children know very little of English grammar; as one teacher puts it, "They don't know a noun from a verb". But, on the other hand, "they love forms; it doesn't bore them in the least to have each one in the class decline a First, Second, Third, Fourth, and Fifth Declension noun right through". And, above all, the keynote of the work must be: "Review, review, review!"

The general tone of one of the classes may perhaps be seen in the following sentences:

I find that quick, 'snappy' recitations do more to keep up and inspire interest than anything else. I never for a moment allow pupils to feel that they could possibly not enjoy the work, and they generally respond, especially the younger ones.

It is, however, pointed out that there must be "regular insistence on thorough and accurate work".

*Methods.*—Much of the work in the Seventh Grade is done in concert, though it is recognized that care must be taken against the creeping in of mistakes. On the other hand, a great deal of use is also made of the blackboard. Much stress is laid upon a thorough



acquisition of the vocabulary, and, as the new words are comparatively few in each lesson of the Primer used, this is an easier matter than in High School classes.

In regard to the translation into English, several teachers state: "Few translations were prepared: I followed the plan of having translation sight work, and found it wholly satisfactory". Translation into Latin is not slighted; indeed in a great many instances the pupils do this orally.

In the oral translation of English into Latin, the great bugbear of more advanced students, I have been surprised at the easy and natural way in which these children will express themselves in Latin. They do not know the technical names of things, but they have a feeling for the language, and will use a subjunctive form freely and naturally, not suspecting the terror and mystery with which it is supposed to be surrounded.

While none of the teachers confessed that he had used the Direct Method, very many believed that "the emphasis during the first years should be placed on the oral side—lots of conversation, lots of forms". Of course in the second term of the Eighth Grade "the methods conform a little more closely to High School methods", though, at least, in some instances, "there is more conversation".

*Devices.*—One of the most interesting features of the work, however, is the way in which the teachers have employed special devices in dealing with these younger children, remembering, as they themselves insist, that "they are young, play-loving children".

Matches or 'bees' of various kinds, particularly 'vocabulary matches', on the model of the familiar 'spelling match', are employed by practically all teachers. They are used for the review of forms, and other matters as well, and of course vary in detail.

Often the appeal is made to the eye.

A large picture hung before the class affords material for splendid vocabulary review. I often let pupils make lists of words which they can remember from the picture; sometimes I give a few minutes for looking up others in the books, then have one child read his list, while another points to the object named.

A map may be similarly used. Or the teacher goes to the board and draws an object, the class giving the Latin name. One teacher writes:

I found the "Latin scrap-book" a source of great joy both to the children and myself. Each child in my last year's low Seventh class made for himself a Latin picture primer by cutting out and putting into a book pictures representing the Latin words to be learned. The Latin word was printed under each picture. I was really amazed at the cleverness they displayed in making these books. They found quantities of pictures, and in their eagerness hunted far ahead of their regular lessons for new nouns. I find that they remember the meanings of many of these, as we come to them this term.

One teacher made Santa Claus her assistant, stating that the class "had a small Christmas tree, the gifts being pictures cut out of magazines, each labeled with its Latin name".

In the use of connected Latin various schemes are employed by the teachers. Little stories are read to the class to be translated at hearing; little stories, such as an embroidered version of 'Mary had a little lamb', are told to them. In the latter case they often have to write out as much as they remember out of class. Composite stories are made up at times by the children, each pupil adding one word to what has already been written, and woe unto him who places an accusative after *ab*. Then, too, "they like to ask one another questions in Latin, to be answered in Latin by the person whom the questioner designates".

Their fondness for memorizing is appealed to by having them learn the Latin versions of nursery rhymes, state mottoes, and Latin poems, hymns, and songs.

The dramatic instinct in children is, of course, not forgotten.

We act out all the little conversations in the Primer. In the Seventh Grade the pupils are 'unselfconscious', and will act the part of monkey, horse, farmer, etc., with the keenest delight; they also like to memorize the little speeches in these plays.

From this it is but a step to plays, such as Miss Paxson's Latin plays, *A Roman School* and *A Roman Wedding*, which have been used by some classes (see *THE CLASSICAL WEEKLY* 5.1-2).

"The latter", thinks one teacher, "gives the pupils a better grasp of Roman custom, life, and manners than hours of lecturing or reading would do". At any rate, several teachers do systematically "give talks to the Seventh and Eighth Grades on Roman customs, religion, history, etc., using pictures and letting the children do whatever research work they can".

One teacher writes:

I have organized a Latin club in my room, in which my pupils take great interest. Meetings are held twice a month at which short programs are given, a Latin poem or so recited, a Latin song sung, and several reports made in English on Roman life; Johnston's *The Private Life of the Romans* is used as a reference book. We are also planning a little Latin play, but I have doubts about giving it, as it is hard to find anything suitable to their stage of advancement.

These are the most important devices used by the teachers, but of course no one teacher employs them all. Some in fact rather doubt the necessity of them, for, "generally speaking, grammar school children do not need to have their interest aroused in a subject like Latin". Moreover, it is pointed out that "what a teacher uses successfully with one class, will not work with another class; . . . one teacher will fail in things in which another will do well". But, most important of all,

There is great danger in doing this <i. e. employing such devices> at the expense of teaching real Latin or accomplishing anything really worth while. I have known Seventh Grade pupils to 'reel off' in parrot fashion verse upon verse and line upon line of Latin that interested or amused them, without being able to construct the simplest sentence, using a vocabulary that they had learned. Just as soon as the real work began, the interest to them vanished.

This word of warning is very needful, but apparently most teachers are using these devices with sanity and discretion. In one instance, for example, they "were rewards promised for good work and they certainly stimulated interest".

*Interest.*—In response to a question as to what part of the work the children seemed to enjoy most, the replies varied from "the forms" and "the translation" to "the games, songs, and plays". Where teachers thus disagree, who shall decide? It will probably be safest to say with two of the enthusiastic teachers: "They seem to love it all".

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MONROE E. DEUTSCH.

### REVIEWS

English Literature and the Classics. Essays Collected by G. S. Gordon. Oxford: at the Clarendon Press (1912). Pp. 252. 6 sh.

Greek Influence on English Poetry. By J. Churton Collins. London: The Pitman Press (1910). Pp. 127.

Serious teachers of English literature more and more deplore the fact that their students are ignorant of classical sources and allusions in our own literature. This ignorance, or indifference, is one of the unfortunate and inevitable results of the decline in the study of the Classics. And so we are confronted with this anomalous situation, that *advanced* students of English, totally ignorant of Greek, are sent forth with the University's seal of approval as fully trained and competent teachers and interpreters of English literature. It is gratifying to observe, however, that the really strong, inspiring and influential teachers of English throughout the country have enlisted as allies of the Hellenists, and are earnestly striving with the spoken and written word to change this condition. It is, furthermore, a welcome sign of the times that an ever increasing number of books, articles and printed lectures is appearing both in America and Great Britain which have for their laudable object the correlation of English literature and the Classics. It is the object of this article briefly to review two recent books in this field<sup>1</sup>.

The first book is a collection of nine lectures delivered in Oxford in 1911-1912. It is addressed primarily to students of English literature and its object is to explain something of what the Classics mean in the history of letters.

The first lecture is by Gilbert Murray and is entitled Greek and English Tragedy. A Contrast. Professor Murray thus prefaces his well-written essays (7):

<sup>1</sup>For additional recent helpful books and articles the reader is referred to the following: Cooper, *Ancient and Modern Letters* (South Atlantic Quarterly, July, 1912). See THE CLASSICAL WEEKLY 6.73-74. Greek Literature (Columbia University Lectures, 1912). See THE CLASSICAL WEEKLY 6.123-124. Kerlin, *Theocritus in English Literature*. See THE CLASSICAL WEEKLY 5.7. What Have the Greeks Done for Modern Civilization? See THE CLASSICAL WEEKLY 3.220-221. Mustard, *Classical Echoes in Tennyson* (Columbia University Press). Wolff, *Greek Romances in Elizabethan Fiction* (Columbia University Press).

I wish in this lecture merely to discuss the first fundamental contrast between Greek and English tragedy, that the English tragedy is primarily an entertainment, the Greek a religious ritual.

Surely no one could object to this limitation of the subject, but the lecture is disappointing. Instead of that illuminating comparative study which Professor Murray is so competent to present, and which the student so keenly desires to hear, there is undue emphasis and discussion of the supposed religious origin of Greek tragedy in the ritual of 'le Renouveau', the Vegetation-Ritual, the Vegetation-Cult, the Vegetation-Heroes, the Year-Daemon and the Dying-God motif.

Professor Stewart, in *Platonism in English Poetry*, confines himself to the poetry of Wordsworth, Coleridge and Shelley. It is the Platonism of personal experience, the Platonist mood in these poets which he endeavors to formulate and to illustrate by a number of quotations.

Of Theophrastus and his Imitators G. S. Gordon has written very entertainingly. He shows how Theophrastus, the distinguished successor of Aristotle as head of the School of the Peripatetics, a popular lecturer and writer in every department of philosophy, founder of the science of botany and writer of the fifteen extant books on the Natural History and Physiology of Plants, is best remembered and esteemed for the slightest of his performances, i. e. the *Character-Sketches*. Accordingly it is properly the history and influence of the Characters which furnishes the material for the lecture. Although the Characters were written doubtless primarily for amusement, yet they were intended to serve a serious purpose, namely, as classroom models for students of rhetoric, as a collection of *φθῆναι* and as such they enjoyed long popularity and exerted great influence, giving rise to numerous imitations and epitomes. The Latin version and commentary of Casaubon (1592) stimulated renewed interest in Theophrastus, especially in England, and was followed, in 1608, by Joseph Hall's *Characters of Vertues and Vices*, an imitation of Theophrastus and, in 1616, by the first English translation, made by John Healey. In fact the imitation of Theophrastus became a craze and Sir Thomas Overbury's collection, which appeared in 1614, *Many witty Characters*, and conceited *Newes*, written by himself, and other learned Gentlemen his friends, went through many editions. The collection of Characters of John Earle, called the *Microcosmographie* (1628), was also very popular. After Cleveland, Butler and Law, the Characters declined and collapsed and their vogue ended. A discussion of Johnson as a Theophrastian and of the famous *Caractères* of La Bruyère concludes this most interesting lecture.

It is by no means an easy task to write briefly and satisfactorily of the Greek Romances. It can not be said that Professor Phillimore has been altogether successful in his method and treatment, although his

lecture will give much information to those for whom it is intended.

Ciceronianism, by A. C. Clark, is a meaty lecture, based on Zielinski's *Cicero im Wandel der Jahrhunderte*. The style is plain, even to baldness, but the writer clearly summarizes, though necessarily in briefest compass, the influence of the style and thought of Cicero on succeeding centuries.

Much certainly has been written and spoken of the genius of Vergil. And so it is in an apologetic vein that H. W. Garrod begins his lecture on this great subject. For some of the interesting material which follows the author expresses indebtedness to Heinze's work, *Virgil's Epische Technik*, but there is much that is original and excellent in his discussion of Vergil's "success in failure" and the exposition of the statement that "Vergil in his religion, as in everything else, stands always on the brink of a revelation which he never consummates".

In *Ovid and Romance*, S. G. Owen, after a brief summary of the poems and poetic gifts of Ovid, dwells on the debt of Chaucer to Ovid in the *Canterbury Tales*, in *The Book of the Duchess*, in *The House of Fame* and in the *Legend of Good Women*. The *Lover's Confession*, or *Confessio Amantis* of Gower (1390), a miscellany of love stories in verse, comes largely from Ovid. Numerous translations of Ovid followed, beginning with that of Caxton in 1480. Many traces and distinct borrowings from Ovid are to be seen in Spenser's *Faerie Queene*, while in Shakespeare we find allusions to every one of the fifteen books of the *Metamorphoses*. That Shakespeare frequently made use of Golding's translation of the *Metamorphoses* is shown by similarity of language, yet there are numerous direct borrowings from the original Latin and from portions of Ovid not as yet translated. The following interesting statement (189) is taken from Root's *Classical Mythology in Shakespeare*: "Analysis of the classical allusions in Shakespeare's plays proves that the influence of Ovid was at least five times as great as that of Virgil". Some remarks on Jonson, Dryden and the modern English poets conclude this informative essay<sup>2</sup>. The volume is brought to a close with a discussion of *Satura* and *Satire*, by R. J. E. Tiddy, and a lecture on *Senecan Tragedy*, by A. D. Godley. In conclusion it may be said that this collection of lectures is a welcome contribution.

The second book under consideration, a little volume of 127 pages, consists of five lectures by the late J. Churton Collins. It is important to note that these addresses on Greek subjects were given by a Professor of English Literature and were meant primarily

for students of English literature. They are intended as a help to an understanding and appreciation of the relation between Greek literature and English literature.

In Lecture I we find a very strong statement of the value of the study of Greek. The many-sided genius of the Greeks is well characterized and our indebtedness to them is emphasized. It may be of interest to quote a few striking passages.

To bring ourselves into contact with that lucid intelligence, that refined good sense, that sobriety, sanity and measure, that insistence on high tests of achievement and aims, those noble and beautiful ideals cannot but be of immense benefit to us. And in considering the discipline most proper for the student of art and literature, it is doubtful whether discipline equal to this can be found elsewhere; for it calls into play all the faculties which need development and cultivation. In studying the language, concentrated accuracy and scrupulous care are exacted from the student, but exacted from him in a delightful task, for he knows that, if painful, they are but as the bitter roots to the tree whose fruit is sweet. He knows that what is troublesome in it is worth the trouble. In studying the literature of Greece he finds himself at every step face to face with what appeals to him as a man, emotionally, intellectually; and so his reason and intellect are developed; his sympathies are awakened, enlarged, refined; he is really educated and his education has been a delight.

Is the acquisition of Greek popularly speaking feasible? Is there really much demand for it? To this it may be replied in the words of Dr. Johnson that 'Greek is like lace. Every man gets as much of it as he can'. With the progress of taste and intelligence, the demand for Greek education will become stronger and stronger.

Lecture II is entitled *Introduction of Greek into England* and sketches the dissemination of Greek and its later history, particularly the vicissitudes of its study in Britain.

The student of English literature, however, will find most to interest and instruct him in Lecture III, which is devoted to the *Influence of Greek Poetry*. One quotation follows:

It would not be too much to say that the history of the development and characteristics of two-thirds of what is most valuable in English poetry is the history of the modification of Celtic and Teutonic elements by Classical elements.

Marlowe and Keats are examples of poets who are Hellenic by reason of natural temper and sympathy although they were not intimately acquainted with that language. But Spenser, Milton, Landor, Tennyson and Matthew Arnold were students of Greek and in their epics profoundly reveal this influence. The Greek element in English drama is next outlined and this is followed by a brief statement, with illustrations, of the enormous indebtedness of English to Greek in the provinces of pastoral poetry (e. g. Spenser, Drummond, Milton, Congreve, Mason, Shelley, Arnold); in hymns (e. g. Spenser, Chapman, More, Prior, Akenside, Whitehead, Warton, Keats, Shelley, Coleridge, Wordsworth); in lyric poetry (e. g. Akenside,

<sup>2</sup>For another interesting essay on Ovid, written from a different point of view, see Professor Rand's *Ovid and the Spirit of Metamorphosis*, in *Harvard Essays on Classical Subjects* (Boston, 1912). See also Schevill, *Ovid and the Renaissance in Spain* (University of California Press), an account of the influence of Ovid in Spain, with special reference to the development of types of narrative literature in the modern world. This book was well reviewed by Professor Kirby Flower Smith, in *The American Journal of Philology* 35 (1914). C. K.



Collins, Gray, Shelley, Landor, Tennyson, Arnold, Swinburne); in the Pindaric Ode, or pseudo-Pindaric style (Jonson, Cowley, Dryden, Oldham, Congreve, Swift, Pope, Addison, Prior, Collins, Gray, Shelley, Coleridge, Wordsworth, Tennyson).

Two interesting lectures close the volume, on the Influence of Greek Criticism (Lecture IV) and the Influence of Greek Philosophy (Lecture V).

The chapters, necessarily brief in their lecture form, are at times tantalizingly sketchy, although stimulating and suggestive. It is greatly to be regretted that the author did not live to expand and revise these lectures for final publication.

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LARUE VAN HOOK.

Livy, Book XXVII. Edited by S. G. Campbell. Cambridge: at the University Press (1913). Pp. xxviii + 218.

This edition is unquestionably worthy to take a stand with the best in the series to which it belongs. Its carefully planned and carefully prepared Introduction and its valuable contribution to the establishment of the text are two conspicuously meritorious features. The general character of the notes is particularly pleasing. They are not, to use a phrase of Mr. A. E. Hildard, "mere 'conflations' of other books". Apparently the day of the cut and dried (particularly the latter) notes of the average school-book has passed. By this editor a word, phrase, or usage is not regarded as an isolated phenomenon. Its connections with similar phenomena in other languages, both ancient and modern, are pointed out. In other realms the same tendency is observed. That the attitude of the ancient Roman toward prodigies is not peculiar to him is shown by the citation of a modern parallel (page 18). Such references to parallel usages in other languages cannot be too highly commended. It should, however, be added that unqualified approval cannot be given to the extensive insertion of critical discussions of the text in the body of the Notes, rather than in the Appendix, or of such a note as that on *multaticio*, page 101, in which ten lines are devoted to discussion of the quantity of the first *i*. The syntactical notes are in general good, but in some instances the editor has not seized the characteristic features of Livy's style and has not presented them in proper perspective, notably the poetical element, extensive use of the iterative subjunctive, and, finally, of neologisms in diction or syntax. Furthermore, that the editor sometimes nods may be seen from the following discussion of notes on various passages.

In the note on 1.5 *iis* is taken as dative of personal interest. Attention should have been called to the fact that this usage belongs chiefly to poetry and that its extensive employment by Livy shows his kinship with the poets. So, in 1.12 we have in *et ipse* a usage that was first employed extensively by the Augustan poets and then by Livy and later writers.

In the note on 2.9 the editor declares that Livy was "the first writer to use a partitive genitive depending on a neuter adjective which is the object of a preposition". But the usage may be found before Livy's time in Cicero, Caesar, Sallust, and the poets.

The second and third lines of the note on *silentio*, 2.10, are too obvious. The use of *silentio* with *cum*, as in 7.35.1, 25.9.15, 38.10.4, might well have been noted, and Livy's phrase *silentio insequentis noctis* might have been compared with the expression used here.

In the note on 3.8 *nunc . . . nunc* is described by the editor as "common in Livy". Was it not worth while to call attention to the fact that Livy was the first prose writer to make use of this expression?

The comment on *quamquam* with a subjunctive, 4.3, leaves something to be desired. For Mr. Campbell's "certain instance, 45.15.7" cite, rather, 36.34.6, or 38.9.11, 38.57.8 (6.9.6 and 45.15.7 are now otherwise explained).

On *Carthagine*, locative, in 5.11, it may be noted that this form, the only one that could be used in hexameter verse, was employed by Livy more often than the form in *i*.

The use of the future participle in the way indicated in the note on 5.14 was, it is to be remarked, introduced into prose by Livy. For a similar use of the gerundive Mr. Campbell cites 2.13.2, where the *nominative* is used. The correct explanation, however, is given by Schmalz, *Syntax*<sup>1</sup>, 458. See also Kühner 2<sup>2</sup>, 1, 762.

The first part of the note on 6.9 concerning the origin of the historical infinitive is interesting from a historical point of view. But, if the author is going to discuss "modern suggestions", why exclude that of Schmalz, *Syntax*<sup>1</sup>, 486, and that of Kretschmer, *Glotta* 2.270 f.?

"Livy, however, uses *vero simile*", says Mr. Campbell on 7.6. Where? The dative is used only with the comparative and the superlative.

In the comment on 10.11 we read that "*Opus* with a dependent genitive seems to occur in Livy only". It is used also by Lucilius, Propertius, Quintilian, and in late Latin.

It may be remarked that the phrase *ex bellis bella serendo*, 12.9, was probably taken from Sallust, *Historiae* 4.69.20. At any rate, Livy's usage parallels that of Sallust in a number of instances (cf. Lease, *Livy*<sup>2</sup>, Introduction, §§ 47-49). The subjunctive of repeated action does not "begin in Cicero", as Mr. Campbell says in his note on *transiret*, 17.9. Cf. Bennett, *Syntax of Early Latin* 1.338, Kühner 2<sup>2</sup>, 2, 306.

In the note on 26.5 the solitary citation from Vergil, for the dative of the agent, might cause the student to infer that its use with a present indicative was confined to that writer. Cite Livy 1.23.10, 5.6.14; in the former passage the construction occurs with *initur*, in the latter with *audiuntur*.

In connection with *pugnando*, 27.6, it may be noted that the use of the gerund form in the Romance

languages, e.g. *cantando* in Italian and Spanish, is pertinent.

On *novenae*, 37-7, it may be added that the use of the *novena* in the Catholic Church is an interesting survival. See also my notes to Livy 1, line 1107 (editions of 1905, 1914).

On 39.14 Mr. Campbell states that *quippe* "with participle is rare before Livy". It is rare, also, after Livy. Only three instances have been cited before Livy and two after (Kühner, 2<sup>1</sup>, 1, 792).

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### CLASSICAL ARTICLES IN NON-CLASSICAL PERIODICALS

- School Review—Nov., Vocational Training in Antiquity, W. L. Westermann.  
Spectator—Nov. 21, Cleopatra = (Weigall, Life and Times of Cleopatra Queen of Egypt).—Dec. 5, (Ferrero, Ancient Rome and Modern America).—Dec. 12, Cicero on the Censorship [Ad Quintum Fratrem iii, 8].  
Times (London) Educational Supplement—Oct. 6, Leeds to Louvain [Latin address]; (Darcy Thompson, Day Dreams of a Schoolmaster. After Fifty Years).—Nov. 3, Manchester to Louvain [Latin address].—Dec. 1, God Save the King [Greek version], J. I. Beare.  
Times (London) Weekly Edition, Literary Supplement—Oct. 30, (Arnold, Roman Provincial Administration).—Nov. 20, Mr. Gladstone and Hesiod, G. W. E. Russell.—Nov. 27, God Save the King [Greek version], J. I. Beare.—Dec. 4, The Roman Clan Regiments = (Cheesman, The Auxilia of the Roman Imperial Army).—Dec. 11, Tales from Greece = (Kingsley, The Heroes; Hawthorne, Tanglewood Tales; Rutley, God of the Silver Bow; Sturgeon, Women of the Classics).  
Times (New York) Review of Books—Jan. 10, Loeb Library, J. Jacobs.  
Unpopular Review—Jan.-March, The Passing of the Educated Man [a defense of non-vocational training].

To the interesting editorial in THE CLASSICAL WEEKLY 8.89-90, 97-98, on the parallels between the present campaigns in Gaul and those of Caesar's day I wish to make an addition. In the New York Times of January 24 a writer, discussing the fighting in the west, declared that every encounter has to be fought to a finish, for the men know that to turn and flee means annihilation through the fire from the back. Compare with this the difference between *pedem referre* and *terga vertere*, with the disastrous consequences of the latter, and we shall realize how little the art of war has progressed, in spite of all scientific instruments of murder.

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ERNST RIESS.

### SENATUS POPULUSQUE ROMANUS, THE LATIN CLUB OF WADLEIGH HIGH SCHOOL

After a pupil has been promoted to second year Latin in the Wadleigh High School, she is eligible for membership in the S. P. Q. R., but she may not hold the office of consul till she is promoted to fourth year in the language. Two teachers called *censores* are appointed annually to supervise the activities of the Club. All other officers are elected from the student body.

The Club, which is now in its third year, has performed one or two distinctive functions annually.

The first year it entertained the school with elaborate tableaux representing famous Greek statuary and paintings of classical subjects. Last year, in conjunction with the Hellenic Club of the school, it prepared over one hundred and fifty charts illustrating some practical advantages of a knowledge of Greek and Latin. These charts have been exhibited in the New York Public Library, the College of the City of New York, and in many High Schools of Manhattan, Brooklyn and Baltimore.

The latest success of the Club was the presentation on the day before Christmas of When the Fates Decree, a play written by Grant H. Code, when a senior in the Peabody High School, Pittsburgh. Our attention was called to it by a review in THE CLASSICAL WEEKLY 8.6-7<sup>1</sup>.

Two casts were drilled in the play, the first cast performing it before the assembly of the younger girls, the second cast before that of the older girls. The play was elaborated with several special features. A prologue in verse, written by one of the Wadleigh seniors, was spoken by Iris, whose robe was illuminated the while with rainbow lights. A dance of gray shades in the opening scene revealed the motives of fear and supplication, and at its close the white-robed dwellers in Elysium danced with joy and delight. Besides the special composition for the opening chorus of shades, there were introduced, as musical interludes to the accompaniment of the harp, the Priestess Music from Verdi's Aida and the chorus At the Cloister Gate, by Grieg.

The entertainment was enthusiastically received by the school, and, if time had permitted, moving pictures of the play would have been made to send as part of the school's exhibit to the Exposition at San Francisco.

At present the club is preparing a list of words and passages in the Greek and Latin books read in the school which can be illustrated by objects in the Metropolitan Art Museum. This list will be used by the Museum staff in making a catalogue of such materials.

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New York City.

ANNA P. MACVAY.

### THE PHILADELPHIA CLASSICAL CLUB

The Philadelphia Classical Club held a regular meeting on Friday evening, January 26. Forty-four members were present, the largest attendance in the history of the Club, apart from the concluding annual meeting. Professor W. N. Bates, of the University of Pennsylvania, read an exceedingly interesting paper on Some Theories of the Origin of the Alphabet.

B. W. MITCHELL, Secretary.

<sup>1</sup>The play has been performed elsewhere, successfully. As the direct result of the notice in THE CLASSICAL WEEKLY, the "only advertising the play has received", writes Mr. Henry, orders for copies of the play have been received from thirty-five places, scattered all over the United States. C. K.